

SPECIAL EVENTS

*The Faculty of Music,
University of Toronto*

*Concert Hall,
Edward Johnson Building*

LORAND FENYVES, violinist

assisted by

A CHAMBER ENSEMBLE

Thursday, April 4, 1968

8:30 p.m.

Program

CONCERTO IN D MINOR

Giuseppe Tartini, 1692-1770

Allegro assai

Grave

Presto

In Tartini's more-than-100 solo concertos, the 'progressive' three-movement format of Vivaldi is used, but the content avoids mechanical display and passionate harmonic involvements, in favor of more refined and formalized procedures. Tartini remains, after all, a major source of stylistic and technical information on mid-18th century music, especially in the areas of melodic ornamentation and violin-solo performance. In this D minor Concerto the fast movements employ simple, striking *tutti* motives, and the solo sections are set completely apart, being accompanied by two violins only. This device places in relief not only the ornamental comments of the soloist but also his command of technique itself. The slow movement is a short pensive solo interlude, again accompanied by the two violin lines only. The edition used is that of Rudolf Baumgartner (1957).

CONCERTO IN C MAJOR (H.VIIa, 1)

Josef Haydn, 1732-1809

Allegro moderato

Adagio

Finale: Presto

The three surviving violin concertos of Haydn were all evidently composed for his associate, the concertmaster of the Esterházy Orchestra, Luigi Tomasini (in his catalogue beside the theme of this C major Concerto Haydn wrote, '*Fatto per il luigi*'). The work has been roughly dated in the period 1761-5. Its modest scoring, the quality of its rhythms, and its frequent sequences all suggest conservative retention of baroque procedures of composition. The personality of the composer is shown markedly, however, in the characteristic unhurried martial motives of the opening, in the delicately expressive (almost 'romantic') articulation of the Adagio, and the light-hearted dancing qualities of the finale (not yet, however, as folklike or humoristic as those of the later symphonies). Tomasini, a first-rate player and no mean composer himself, may well have advised on details of the solo part, with its resonant, well-placed chords in the first movement and brilliant cross-the-strings passage-work in the finale. The edition used is a new one by the Haydn scholar H. C. Robbins Landon.

— I N T E R M I S S I O N —

ADAGIO AND RONDO CONCERTANTE
IN A MAJOR (D.438)

Franz Schubert
1797-1828

Introduction: Adagio

Rondo: Allegro giusto

This work, discovered among the composer's unpublished papers at his untimely death, was evidently written in 1816. The instrumentation is authentically for solo violin with string *orchestra*, not string quartet as indicated in some of the early publications. It is in fact a modest-sized but virtually unique example of Schubert's handling of the medium of solo and orchestra. It provides an entertaining addition to the slender volume of concertante works in the period bridging from classical (Mozart, Beethoven) to romantic (Chopin, Schumann) — a period represented perhaps most familiarly by the wind concertos of Schubert's older contemporary, Weber. Here a flowery classical Adagio sets the stage for a full-blown rondo (on the pattern ABACABA) whose recurrent theme (A) has the personality of a jaunty operatic soubrette. The violin soloist is given little respite from a line overflowing with captivating subsidiary melodies and attractive variations thereof.

CONCERTO IN D MINOR

Johann Sebastian Bach, 1685-1750

Allegro

Adagio

Allegro

All seven extant solo-keyboard concertos of Bach, produced between 1730 and 1733 in Leipzig, are known to be arrangements of earlier concertos for violin. (The violin was, of course, the standard solo instrument for a concerto in Bach's day, and only in his Brandenburg Concerto No. 5 did he first suggest the elevation of the keyboard to this role, an innovation other composers were strangely slow to copy.) But with these seven concertos, not all the violin originals survive. The present work has been reconstructed from two different manuscripts of the keyboard version. The Concerto is one of the greatest — and most seriously-expressed — of Bach's orchestral compositions, with its concise, assertive *tutti* theme and extraordinarily florid written-out cadenza in the first movement, and irresistible rhythmic drive in the finale. The Adagio represents a sort of high-water-mark in that style of free ground-bass writing to which Bach reverted so often in his concerto slow movements. Its almost-endless arioso lines, their freedom 'reined in' by the inexorable repetitions of the bass motive, expand and elevate the piece into something much more substantial than the customary baroque slow interlude or breather.

Program Notes by John Beckwith

Violins: Adele Armin
Noriko Hayashida
Terry Holowach
Elaine Klimasko

Elaine Mossop
Isabel Vila
Kathryn Wunder
Karen Zafer

Violas: Margot Burton
Claude Hamel

Double Bass: Jane MacAdam
Peter Madgett

Violoncelli: Norman Abbott
David Hetherington

Continuo: Sandra Erdman

The Faculty ensemble is augmented by students from the School of Music admitted to Mr. Fenyves' violin class.